

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

MESSA STOMP

AS RECORDED BY ANDY KIRK

COMPOSED AND ARRANGED BY MARY LOU WILLIAMS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8779

MUSIC BY MARY LOU WILLIAMS

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MARY LOU WILLIAMS SMALL BAND SERIES

MESSA STOMP (1929)

Background:

Mary Alfrieda Scruggs was such a good pianist as a teenager that saxophonist Johnny Williams talked her mother into touring with his band, the Syncopators, which was accompanying an act called Buzzin' Harris and His Hits and Bits. The band later accompanied dance team Seymour and Jeanette James. When Seymour died suddenly, Williams joined the T. Holder band, leaving the Syncopators under the direction of none other than Mary Lou, by now Williams' wife.

Soon the members of the Holder band fired Holder for his shady financial dealings (i.e. they probably weren't getting paid regularly) and made bassist/tuba player Andy Kirk the leader of the ensemble now called *The Clouds of Joy*. Williams called Mary Lou in Memphis to join the orchestra, and Kirk encouraged Williams to write for it was well. Brunswick Records recorded the band in a hotel in Kansas City in 1929; the first side the band recorded was *Messa Stomp*.



The Music:

This publication of *Messa Stomp* is a transcription of the original Brunswick recording, even down to Mary Lou's piano solo. The original score and parts are currently considered lost. The instrumentation of the Kirk band was three reeds, two trumpets, trombone, banjo/guitar, piano, bass/tuba and drums. While today this ensemble might be considered a combo, many big bands of the period had the same instrumentation, and in fact, the stock arrangements for dance bands sold in music stores were scored for this size ensemble. The guitar solo at bar 86 was originally played on banjo. This was a period where the banjo was being replaced by the fuller-sounding guitar.

Notes to the Conductor:

Messa Stomp represents an early period of ensemble jazz, where the eighth note was more evenly played. At the same time, this is still jazz, and the eighth swings differently.

Unless the leader is thoroughly conversant with this musical style, I recommend immersion in the recordings of the period. Obtaining them shouldn't be difficult, either via CDs or MP3s. Such specialty labels as Jazz Oracle and Frog offer excellent selection and sound. Familiarity with recordings of not only Duke Ellington's ensemble, but the bands led by Alphonso Trent, T. Holder, Bennie Moten, King Oliver (his big band), Charlie Johnson, and Benny Carter will help tremendously. Please share these with your students as well; a cross-curriculum assignment that I have used is to have students choose five recordings and write one-paragraph reactions to them.

Playing the original recording of *Messa Stomp* for the students can be handled in two ways:

- 1) imitating it from the start, or
- 2) for more advanced bands, having them listen to many period sides except for this recording, and then having them play *Messa Stomp* to see how much they've absorbed of this style.

Jeffrey Sultanof

July 2010



SCORE

(RECORDED BY ANDY KIRK, 1929)

MUSIC BY MARY LOU WILLIAMS
ARRANGED BY MARY LOU WILLIAMS
EDITED BY JEFFREY SULTANOF

BRIGHT TWO-FEEL ♩ = 100
① (CLARINET)

(SOLO)

ALTO SAX. 1/
CLARINET

ALTO SAX. 2

TENOR SAX.

TRUMPET 1
f

TRUMPET 2
f

TROMBONE 1
f

GUITAR
E m7(b9) F7 f

PIANO
f E m7(b9) F7

BASS/
TUBA
(SOLO)
f E m7(b9) F7 (END SOLO)

DRUM SET
(Cym) ^
f ^ ^ >

1 2 3 4 *f*

NOTE: THE GUITAR PART WAS ORIGINALLY PLAYED BY BANJO.

(A)

CL. TPT. 1 TPT. 2 TBN. 1 GTR. PNO. BASS D. S.

5 6 7 8

9 10 11 12

(4) (8)

mp

B^b $F7^{(b5)}$ B^b $F7^{(b5)}$ B^b $F7^{(b5)}$ B^b

E^b7 E^o7 $F7$ B^b $F7^{(b5)}$ B^b

mp

(PLAY TIME)

